of an immature or of a corrupted taste. A noble poverty but a masterly freedom within the limits of that modest wealth distinguishes the Greek artists in oratory. They wish to have less than the people has—for the people is richest in old and new—but they wish to have that little *better*. The reckoning up of their archaic and exotic forms is soon done, but we never cease marvelling if we have an eye for their light and delicate manner in handling the commonplace and apparently longoutworn elements in word and phrase.

128.

GLOOMY AND SERIOUS AUTHORS. — He who commits his sufferings to paper becomes a gloomy author, but he becomes a serious one if he tells us what he *has* suffered and why he is now enjoying a pleasurable repose.

129.

HEALTHINESS OF TASTE.—How is it that health is less contagious than disease—generally, and particularly in matters of taste? Or are there epidemics of health ?

130.

A RESOLUTION.—Never again to read a book that is born and christened (with ink) at the same moment.

131.

IMPROVING OUR IDEAS.—Improving our style means improving our ideas, and nothing else. **He**